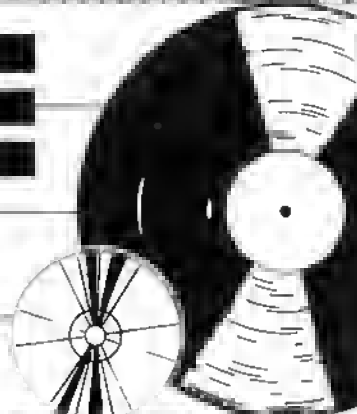


FILM SCORE MONTHLY



Issue #39

November 1993

\$2.50

Yowza! Another issue, better late than never. At this point, I'm planning another double issue for February so I can work on it during Amherst's "interterm" goof-off period in January. I'll try to get the December issue done before that, but with finals and then going home over Christmas (Chanukah?) break, it may be even later than this issue. (Note to myself: Next magazine, don't put "monthly" in the title.) Anyway, reach me over break at RFD 488, Vineyard Haven MA 02568, ph: 508-693-9116. Phone/fax number here at Amherst is 413-542-3353. Happy holidays!

SPFM Conference: The SPFM's 3rd Annual West Coast Conference will take place March 17-19 in Los Angeles with the theme of "Music for the Westerns." Career achievement award winner is Ennio Morricone. Registration for the entire weekend is \$175; tickets to just the Morricone dinner are \$100. The Society can be reached at PO Box 93536, Hollywood CA 90093-0536, phone/fax: 818-248-5775.

Hollywood Bowl Exhibit: Still open at the Hollywood Bowl Museum in Los Angeles is an exhibit on film music. Call 213-850-2058.

Dealers: *Soundtrack Club (Spain)* has CDs and LPs available to Spanish and international films. Write for list to Pez 27, 28004 Madrid, Spain. • *Super Collector* (16547 Brookhurst St, Fountain Valley CA 92708, ph: 714-839-3693) has a wide variety of collectibles for sale, including soundtracks and laserdiscs, with lots of imports.

Radio Round-up: "The Soundtrack Show" airs from Clemson University in South Carolina on WSBF 88.1 FM from 1 to 3 PM on Sundays, airing movie scores and songs. • Peter Kelly's "Silverscore" airs in Los Angeles on KXLU 88.9 FM from 10 to 11PM Wednesdays.

Magazines: The November '93 issue of *Starlog* (#196) features an article on Basil Poledouris by David Hirsch. • The November issue of *Keyboard* magazine has a feature on Ernest Gold. • *Music from the Movies*, evidently "the real home of movie music," is a large quarterly publication by John Williams (not the composer); issue #3 has interviews with Broughton, Revell, T. Jones, Thorne, Fried, and many more. For subscription matters, write to Peter Kent, 20 High St, Bexhill-on-Sea, East Sussex TN 40 5HA, England.

Computer BBS List: Computer BBS users on Internet can access a "movie mail server" which has many composer filmographies. To get a filmography, send to movie@ibmpcug.co.uk with COMPO x, y in the subject. (For example, COMPO Zimmer, Hans.) Include "help" in the body of the E-mail and you'll get the help file.

Societies: *The John Williams Society* in France can now be reached at 20 Rue Alberti, 06000 Nice. They had been inactive over the past few months but several new issues of *Cantina Band* are now available. • In Japan, the *John Williams Fan Club* can be reached at Ekuselu Aiki 303, 102-14 Mitukyo, Seta-ku, Yokohama 246.

Book/TV show: *Die Korngolds in Wien* (ISBN: 3-7265-6022-X) is a German language book published by M&T Verlag Switzerland in association with *The Erich Wolfgang Korngold Society* (1m Ginsterbush 46 A, D-22457 Hamburg, Germany), featuring the composer's father's memories of his son. *The Korngold Society* is interested in contacting people interested in exchanging various materials on Korngold. • Jerry Goldsmith and Bob Townson appeared on the October 21st *Today Show* in a 6 minute segment on Alex North's 2001 (VSD-5400).

Much of the information presented in this opening section of FSM is later compiled into *The Soundtrack Club Handbook*, a free publication sent to all FSM subscribers or anyone who wants it—please write in.

COOL BOX OF THINGS IN ISSUE:

Incoming	2
Current Films • Reader Ads • Concerts	3
Collector's Corner • Recordman	4-5
Collecting Oddities • Bootlegs	6
Questions	7
How I Got Some Extra Money	8-9
Richard Kraft & Nick Redman Part III	10-11
SCORE - CD Reviews	12
20th Century Fox Film Scores: 1st CDs!	13
Nightmare Before Christmas • Dr. Who	14
Bride of Frankenstein • Chaplin Puzzle	15
Mail Bag - Letters from You People	16

SCORING ASSIGNMENTS

"You need to redesign your scoring assignments column" by RICHARD KRAFT

DAVID ARNOLO: *Star Gate*.
STEVE BARTEK: *Cabin Boy* (Disney).
JEFF BECK: *Blue Chips*.
TERENCE BLANCHARD: *Sugar Hill*, *Mantis* (TV), *Inkwell*, *Crooklyn* (d. S. Lee). *Trial by Jury*, *White Lies*.
BRUCE BROUGHTON: *Tombstone*, *Holy Matrimony*.
BILL CONTI: *The Next Karate Kid*, *Eight Seconds to Glory*, *Cops and Robertson*.
RY COODER: *Geronimo*.
STEWART COPELAND: *Bank Robber*, *Rapa Nui* (Kevin Costner prod.).
JOHN DEBNEY: *Mist of the White Wolf*.
RANDY EOELMAN: *Greed*, *Beethoven 2*.
CLIFF EOELMAN: *My Girl 2* (oy vey!)

DANNY ELFMAN: *Black Beauty* (dir. Caroline Thompson).
GEORGE FENTON: *Shadow Lands* (w/ Anthony Hopkins), *Interview with a Vampire* (w/ Tom Cruise).
ROBERT FOLK: *A Troll in Central Park*.
CHRISTOPHER FRANKIE: *Babylon 5*.
MICHAEL GIBBS: *Being Human*.
RICHARD GIBBS: *The Chase*.
JERRY GOLOSMITH: *Six Degrees of Separation* (dir. Schepisi), *Bad Girls* (female western), *Baby's Day Out*, *Angie*, *I Slay the Shadow*.
JAMES HORNER: *Pelican Brief* (w/ Julia Roberts), *The Pagemaster* (w/ Macaulay Culkin, dir. Joe Johnston).
JAMES NEWTON HOWARD: *Wyatt*

Earp, *Intersection*.
MARIO LAVISTA: *A Good Man in Africa*.
KITARO: *Heaven & Earth* (d. O. Stone).
JOEL MCNEELY: *Iron Will*.
DAVID NEWMAN: *The Flintstones*, *Air Up There*, *My Father, The Hero*.
THOMAS NEWMAN: *Rita Hayworth and the Shawshank Redemption*.
JACK NITZSCHE: *Harlem: A Love Story*.
BASIL POLEDOURIS: *Serial Mom* (d. John Waters), *On Deadly Ground* (w/ Steven Seagal).
RACHEL PORTMAN: *War of the Buttons*, *Siren* (UK films).
J.A.C. REDFORD: *Mighty Ducks 2*.
GRAEME REVELL: *Penal Colony*.
MARC SHAIMAN: *North* (dir. Reiner).

City Slickers 2; will be music supervisor on *Sister Act 2 & That's Entertainment 3*.
HOWARD SHORE: *Philadelphia*.
ALAN SILVESTRI: *Clean Slate*, *Forest Gump* (dir. Zemeckis), *Grumpy Old Men*, *Blown Away*.
DAVID SPEAR: *Pentathlon*.
W.G. SNUFFY WALOEN: *The Stand*.
BENNETT WALLACE: *Betty Boop*.
JOHN WILLIAMS: *Schindler's List* (dir. Spielberg, CD on MCA), *Wolf*.
CHRISTOPHER YOUNG: *Dream Lover*, *Murder in the First*, *Indian Warrior*.
HANS ZIMMER: *The House of the Spirits*, *Younger and Younger* (dir. Percy Adlan), *The Client*.

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USA

MCA Japan has released a new John Williams compilation (original recordings from MCA albums, MVCM 419), including the two cuts from *Midway* previously released only on a 45 in 1976. World-wide releases are anticipated. The U.S. branch of MCA recently re-issued a CD of *Repo Man*; a gold CD of *Somewhere in Time* is reportedly in the works. • Tangerine Dream's *Flashpoint*, *Rumplestiltskin*, and *Quinoa* were recently pressed on a pirated CD called "Mystery Tracks," label number: Flash 1. Rumors abound of a bootleg of *The Keep* coming out of England, as well as a possible *Blade Runner* CD with the original Vangelis performance; if so, watch for these at specialty outlets, they'll go fast. • Rumors also abound that Varèse's recent CD of *Anastasia* had to be pulled for legal reasons; though Varèse would not confirm, Newman fans, get it while you can. • There were two versions of the recent Varèse release of *Orlando*; the later release has an oval ball with text added to the cover and two dance remixes added to the disc. Varèse recently repressed old releases like *Clan of the Cave Bear*, *Crocodile Dundee*, *Mad Max*, and *Desperately Seeking Susan*. • Richard Jones' Cerberus Records has restarted in Europe, releasing a CD of *U-Boats* (Christopher Young). A CD of *Dinosaur* (David Spear) is in the works. • A CD of Franz Waxman's *Spirit of St. Louis* and *Ruth* will be out on RCA next year; imminent or out from RCA is a new compilation conducted by Henry Mancini, with his *White Dawn*, Rota's *Godfather*, Williams' *Towering Inferno*, *Earthquake*, and *Jaws*, and more. • Those interested in ordering the *Space Center Houston* CD (David Spear) reviewed last month, call Space Center Houston at 1-800-SHOP-SCH or 713-283-7715. • Castle Communications in England has released a 4CD set of UK TV themes; one mail order dealer carrying the box is Screenthem, 22 Kensington Close, Toton, Beeston, Nottingham NG9 6GR, England; price is £11.50 (postage included for UK residents). • Reprise Records has released a single Enya's "Shepherd Moons" used in *Age of Innocence*. • CBS recently issued CDs to several Barbara Streisand films, including *The Way We Were* (Hamfisch). • *Europe Goes to Hollywood* is a new Denon compilation conducted by John Scott. • The Japanese M&M label will be issuing a CD of the old *More Mission: Impossible* album by Schiffrin (not OST) originally on the Dot label. • Hans Salter's *Ghost of Frankenstein* and *House of Frankenstein* have been reissued for Marco Polo (RTE Concert Orchestra, Dublin, cond. Andrew Penny, prod. Tony Thomas). • Shirley Walker's large orchestra/choir score for *Batman: The Mask of Phantasm* (animated) will be out on Warner Bros. (30 min.) in mid-December. • Akira Ifukube's *Symphonic Ode/Symphonic Fantasia* is a new CD by the Japanese composer from Wayside Music (PO Box 8427, Silver Spring MD 20907-8427); cost is \$15 plus \$3.50 shipping. • Third Mind's Eye will release a CD of Dan Licht's scores to *Amityville 1992: It's About Time* and *Amityville 1993: A New Generation*. • Whew! Look for these CDs in the U.S. at such shops as Footlight Records (212-533-1572), STAR (717-656-0121), and Intrada and Screen Archives (see below). A good UK source is Soundtracks Direct, the mail order division of Silva Screen (Silva House, 261 Royal College St, London NW1 9LU, 071-284-0525).

Record Label Round-Up: Holy Multiplying Record Labels, Batman!

CAM: Recent releases in CAM's line of new film scores are *Dove siete? io sono qui* (Pino Donaggio, COS 018), *Un'anima divisa in due* (Silvio Soldini, COS 019), & *Quattro bravi ragazzi* (Claudio Camarca, COS 020).

edel America: Due soon: *Crimes of Passion* (Wakeman), *Bloodsport* (P. Hertzog); due after that: *Apocalypse Nam* (compilation), *Christmas in Connecticut/Love at Stake* (Charles Fox). Planned for Jan. are *Deathwish 5*, *Best of Stephen King* (compilation), and *Best of Sean Connery* (new recording with Orchestra Seattle). Planned for Feb. is *Best of Jean Claude Van Damme*. • Imminent in Germany are two new 2CD recordings done in Prague. The first is a sci-fi recording featuring previously available music, as well as unreleased cues from *Bill & Ted's Excellent Adventure*, *Innerspace*, *Mad Max 2*, *Flash Gordon*, *Meteor*, *Invasion from Mars*, *Countdown*, *My Stepmother Is an Alien*, *Seconds*, *Fantastic Voyage*, *Dead Zone*, *Return of Captain Invincible*, *Fortress*, *Battle for the Planet of the Apes*, *The Illustrated Man*, and *Star Trek: The Next Generation* ("Tasha's Goodbye" from "Skin of Evil" [Jones] and "The Birth" from "The Child" [McCarthy]). Also due is a 2CD recording of music to James Dean films (*East of Eden*, *Rebel without a Cause*, *Giant*). These will be issued later in the U.S. with as many tracks as can be licensed for domestic release.

EMI England: Due next year will be only one more volume (3) in EMI's series of early John Barry work on CD. This will cover 1962-3.

Fox: The first batch of Fox CDs is out; see p. 8, 9, and 13. The second batch is now officially underway; also, it is confirmed that Jerry Goldsmith will conduct a new album for Fox. More news on both projects next month.

Full Moon: Due Dec. 14 is a compilation CD of music to Full Moon films (music by Richard Band, David Arkenstone, Blue Oyster Cult, etc.), with previously unreleased themes to *Trancers*, *Puppet Master*, and *Dollman*.

GNP/Crescendo: Due next is a CD of *Mad Max 3: Beyond Thunder-*

dome (Jarre, Tina Turner songs, same content as recent European CD). This will be out in a million years; see reviews of Crescendo's latest, p. 12.

Intrada: Due next is a CD of Elmer Bernstein's large 1981 documentary score to *Genocide*. Intrada is a label and a mail order outlet, write for free catalog to 1488 Valjejo St, San Francisco CA 94109, or call 415-776-1333.

Koch: *The Magnificent Seven/The Hallelujah Trail* (Bernstein) has been recorded (Phoenix Symphony/James Sedares) and will be out in March; also due in March is a piano concerti CD with Waxman's *Paradise Case*, Herrmann's *Hangover Square* (aka *Concerto Macabre*), Rózsa's *Spell-bound* concerto, and a non-film concerto by North. Due in February is a CD of Rózsa's *Symphony #1* and one of Herrmann's *The Devil and Daniel Webster Suite*, *Currier and Ives Suite*, *For the Fallen*, and *Silent Noon*.

Label 'X': Recently reissued were *Cheyenne Autumn* (Alex North, LXCD 4) and *The Four Musketeers/The Eagle Has Landed* (Lalo Schiffrin, LXCD 5). Due next are LXCD 8: *The Daniele Amfitheatrof Project*, Vol. 1, featuring the composer conducting his concert work *American Panorama*, his score for *The Beginning of the End*, and selections from Alexander Borodin's *Prince Igor*. LXCD 9: *The Quiet Earth* by John Charles, new recording of sci-fi film score. LXCD 11: *Voyage of the Damned* (plus 2 concert works) by Lalo Schiffrin. Being reissued on the Preamble label is *The Kentuckian* (Herrmann, plus music by Newman, Friedhofer, Waxman).

Milan: Due next from the American branch of this label is a compilation of music to French new wave films by Truffaut (original recordings). Due in January: 1) A compilation of Pino Donaggio music to Brian De Palma films (*Carrie*, *Home Movies*, *Dressed to Kill*, *Blow Out*, *Body Double*, *Raising Cain*). 2) *Blink* (new film, Brad Fiedel and songs by The Drovers). Due in February: 1) *Robin Hood: Men in Tights* (Hummie Mann, better late than never). 2) A compilation of love themes ("Love in the Cinema"). Due in March: 1) A volume two of music to *Gettysburg*. 2) *The Elephant Man* (John Morris, first CD release). Also forthcoming is a compilation of music to Mel Brooks films, "The Magic of Mel Brooks' Movie World."

Prometheus: Imminent from this Belgian label are: *Dead Men Don't Wear Plaid* (PCD 126, Miklós Rózsa, 1982 film noir spoof), *Caboblanco* (PCD 127, Jerry Goldsmith, lame 1980 Charles Bronson film), and *Land Raiders* (PCD 128, Bruno Nicolai, 1970 western, with 6 tracks not on LP).

Screen Archives: Available soon is a CD of Jerry Fielding's *The Outlaw Josey Wales* (1975 Clint Eastwood western), an extremely limited, not for public sale edition sanctioned by the Fielding estate. Inquire about obtaining a copy from Screen Archives, PO Box 34792, Washington DC 20043.

Silva Screen: Several new compilations recorded with the City of Prague Philharmonic are due soon, see last month for film listings: *Music from the Films of Clint Eastwood* (FILMCD 138; cond. Derek Wadsworth); *Best of Sylvester Stallone Films* (FILMCD 139, cond. Nic Raine); *The Classic John Barry* (FILMCD 141; cond. Raine); *The Essential James Bond* (FILMCD 007, excerpts from all UA Bond films; cond. Raine). Most contain previously unreleased material. Due in January is a new Max Steiner CD recorded by the Westminster Philharmonic, Kenneth Alwyn, cond. (*Gone with the Wind*, *Casablanca*, *Mark Twain*, *Distant Trumpet*, *Helen of Troy*, *A Summer Place*, *The Caine Mutiny*, *Treasure of the Sierra Madre*).

Sony: This major label, which purchased the Mainstream catalog last year, will be issuing CDs of *The Blue Max*, *King Rat*, and tentatively *The Wrong Box* next year. *The Blue Max* (Goldsmith) is available on CD only on a long out-of-print Varèse disc, and this CD will be its definitive edition, depending on what tapes producer Didier Deutsch is able to obtain. The re-issue is tentatively scheduled for April. *King Rat* and *The Wrong Box* (Barry) have never been issued on CD; again, the upcoming Sony releases will depend on what tapes are available. More details next month.

Tarantula: New CDs from this German label are *Kara Ben Nemsi Effendi* (Martin Böttcher), *Wimmetou und sein Freund Old Firehand* (aka *Thunder on the Border Line*, Peter Thomas), and *The Iron Cross II* (also Thomas). Write to Tarantula at Postfach 11 02 82, D-20402 Hamburg, Germany.

Tsunami: This mysterious German outfit has pirated CDs of *Lilies of the Field* (Goldsmith, off an LP), *James Dean* (Rosenman/Tiomkin, off of various sources), *Return of the Seven* (Bernstein, off an LP), and *The Hallelujah Trail* (Bernstein, off of tapes, i.e. it sounds good). Reportedly coming next are CDs of Bernstein's *Sons of Katie Elder* and *Hawaii*. Tarantula Records denies being behind these recent bootlegs; various fingers have been pointed at Alhambra and Fenn Music Service (Label 'X' Europe). The discs have filtered into the U.S. at the usual soundtrack dives.

Varèse Sarabande: *Demolition Man* (Goldenthal), *Flesh and Bone* (T. Newman), *Robocop 3* (Poledouris), and *Body Bags* (Carpenter, Showtime production) should be out. Due Nov. 23 were: *Carlito's Way* (Doyle) and *The Saint of Fort Washington* (J. N. Howard). Due Dec. 7 are *Addams Family Values* (Shaiman) and *Timon of Athens* (Duke Ellington music).

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of November 21, 1993

<i>Addams Family Values</i>	Marc Shaiman	Atlas (songs), Varèse (score)	<i>Malice</i>	Jerry Goldsmith	Varèse Sarabande
<i>Age of Innocence</i>	Elmer Bernstein	Epic	<i>Mrs. Doubtfire</i>	Howard Shore	Fox
<i>Carlito's Way</i>	Patrick Doyle	Epic (songs), Varèse (score)	<i>My Life</i>	John Barry	Epic
<i>Cool Runnings</i>	Hans Zimmer	Chaos	<i>Nightmare Before Christmas</i>	Danny Elfman	Walt Disney
<i>Dangerous Game</i>	Joe Delia		<i>The Nutcracker</i>	Tchaikovsky (dub!)	Elektra Nonesuch
<i>Demolition Man</i>	Elliot Goldenthal	A&M (songs), Varèse (score)	<i>A Perfect World</i>	Lennie Niehaus	Reprise (2 cuts score)
<i>Fearless</i>	Maurice Jarre, classical	Elektra	<i>The Piano</i>	Michael Nyman	Virgin
<i>Flesh and Bone</i>	Thomas Newman	Varèse Sarabande	<i>Remains of the Day</i>	Richard Robbins	Angel
<i>Gettysburg</i>	Randy Edelman	Milan	<i>Rudy</i>	Jerry Goldsmith	Varèse Sarabande
<i>Josh and S.A.M.</i>	Thomas Newman	Varèse Sarabande	<i>Short Cuts</i>	Mark Isham	Imago
<i>The Joy Luck Club</i>	Rachel Portman	Hollywood	<i>The Saint of Fort Washington</i>	James Newton Howard	Varèse Sarabande
<i>Look Who's Talking Now</i>	William Ross		<i>The Three Musketeers</i>	Michael Kamen	Hollywood
<i>Man's Best Friend</i>	Joel Goldsmith		<i>We're Back</i>	James Homer	MCA

COLLECTOR ADS

WANTED

Greg Bragg (2459 Santa Anna Ave, Costa Mesa CA 92626, ph: 714-642-9534) is looking for an LP or three reels of film to *Siddhartha* (Columbia Pictures).

Doug Brod (286 Littleton St Apt 204, West Lafayette IN 47906) is looking for *Knoll* (79 min. edition), *Willow*, *Octopussy*, and *Hellraiser* on CD.

Kerry Byrnes (11501 Woodstock Way, Reston VA 22094-1622) seeks these CDs: *Follow Me* (JBCDI), *SPFM Jerry Goldsmith Tribute*, *Octopussy*, *Cocoon*, *Cherry 2000*, *Thief of Bagdad*, *Knights of the Round Table*, *Mac & Me* (only Curb 77274), *Big Country* (Screen Archives), *Santa Claus: The Movie* (Capitol 90793), *Bells Are Ringin'*, *Star Trek* (Vol. 2, Label X 704), *Opera Do Malandro* (Jap Polydor P32P.20219).

Paul Gleave (2/4 Woodman St, Cooke Point, Port Hedland 6721, Western Australia) is looking for the LP of Barry White's soundtrack to the film *Together Brothers* (1974, 20th Century Fox ST-101).

Bryan Groulx (404 S Iligh St, Thunder Bay, Ontario, Canada P7B 3L8; ph: 807-344-2554; Internet E-mail: mlenardo@flash.lakeheadu.ca) is looking for the Japanese CD of *Superman II/III* (Williams/Thorne).

Grant P. Kally (29 Eastheath Ave, Wokingham, Berkshire RG11 2PP, England) is looking for the following LPs of '60s German westerns: *Winneton und Shatterhand im Tal Der Toten* (Polydor 249-288, M. Botcher), *Winneton und Das Halbblut Apanski/Old Surehand* (Polydor 249-083, M. Botcher), *Der Letzte Mohikaner* (SLE 14367, P. Thomas), and *Der Schatz Des Aztejob/Die Pyramide Des Sonnengottes* (SLE 14390, E. Halletz).

Romen Petrzalke (Liebig 2/35/51, 1222 Wien, Austria) is looking for the Monogram bootleg LP of *The Reincarnation of Peter Proud/Islands in the Stream* (Goldsmith). Name your price!

Michael J. Schiff (110 Harbor Blvd, East Hampton NY 11937) is looking for these CDs: *Cherry 2000* (Poledouris), *Link* (Goldsmith), and *Dragonslayer* (North), reasonably priced if possible. ("I'm 13 years old and do not have a lot of money to spend.")

Stephen Taylor (1320 S Elmhurst Rd Apt 317, Mt Prospect IL 60056) is looking for these CDs: *Death on the Nile* (Jap. import), *Band of Angels*, *Grand Prix*.

John Winfray (1121 W 27th St Terrace, Lawrence KS 66046) is looking for Alfred Newman 45s, LPs and rare tapes of unreleased scores. Need 4x promo of *Greatest Story Ever Told*, *Flowers for Dead* (SRI)

FILM MUSIC CONCERTS

California: Jan 7, 8—Pacific Sym.; *Gigi* Walt Sequence (Lowe).

Connecticut: Jan 16—United States Coast Guard Academy Band, New London; *Medal of Honor* (Waxman).

Illinois: Dec 31—Chicago Sym.; *The Lost Weekend* (Rózsa).

Michigan: Dec 31—Deluth Superior s.o.; *Deluth*; *Lawrence of Arabia* (Jarre), *Godfather* (Rota).

Ohio: Erich Kunzel/Cincinnati Pops Fantasy Christmas Concert, with *Conan the Barbarian* and *Hunt for Red October* (Poledouris); call for dates.

England: Dec 28, 29, Jan 1—Newfoundland Sym, Welles Cathedral, London; *Murder on the Orient Express* (Bennett).

CHRISTMAS CONCERTS:

California: Dec 17, 18—Pacific sym., Irvine; *Miracle on 34th Street* (Mock-

ridge), *Currier and Ives* (Herrmann).

Florida: Dec 15, 16—Boca Raton Sym. Pops; *It's a Wonderful Life* (Tiomkin).

Indiana: Dec 15—NE Indiana s.o.; *Munster*; *Bishop's Wife* (Friedhofer).

North Carolina: Dec 17—Winston-Salem s.o.; *Holly & the Ivy* (Arnold).

Pennsylvania: Dec 5—Eric s.o.; *Jesus of Nazareth* (Jarre), Dec 17, 18—NE Penn. s.o., Scranton; *Wonderful Life*.

Texas: Dec 3-9 (five performances)—Houston s.o.; *Miracle on 34th Street*, Dec 11—Wichita Falls s.o.; *It's a Wonderful Life*, *Whistle Down the Wind* (Arnold).

Washington: Dec 16—Bellevue Phil.; *It's a Wonderful Life*.

A large film music concert is taking place on Dec. 7 at the Dorothy Chandler Pavilion Music Center in LA, with David Newman (*Hoffa*, *Throw Momma from the Train*, *War of the Roses*),

READER COMMUNICATIONS

and *Love Is a Many Splendored Thing* (Cinema). Will buy/trade for above, also have many LPs available for sale/trade—send your wants/sales list.

FOR SALE/TRADE

Geoff Burton (14 Gordon Road, London W5 2AD, England) has available for trade, among others: *Mayerling*, *Don't Look Now*, *Impuazione di omicidio*, *The Gypsy Camp Disappears in the Skies* (USSR), *La Schiava*, *La donna piu bella del mondo* (Gina Lollobrigida, EP), *Novecento*, *Le inibizioni del Dottor Gaudenzi*, *El libro de buen amor*, *Thief of Bagdad*. Would welcome contacts in Latin American countries who will sell or trade old/recent film soundtrack LPs/EPs pressed in those countries.

Vincent Jacquet-Franchillon (315 N Spaulding Ave #5, Los Angeles CA 90036) has for sale CDs of *Wind* (Poledouris, Japanese import, \$45), *Feds* (Edelman, \$5), and *Frozen Assets* (Tavera, Colossal, \$5).

Bruce Moore (9012 Collingwood Rd, Louisville KY 40299) has for sale the following CDs for \$10 ea. except where noted: *Evil Dead 2* (\$25), *Taxi Driver* (Herrmann), *Outer Limits* (Frontiere), *One Against the Wind* (Holdridge), *Space Age* (Chattaway), *Empire Strikes Back* (Williams, Varèse re-recording), *Knight Moves* (Dudley), and *Shattered* (Silvestri).

Mika Rhonemus (335 Cherry St, Bluffton OH 45817) has for sale the following CDs (sealed except where noted), postage included: *Dave* (J.N. Howard, \$10), *Shattered* (Silvestri, \$10), *Rampage* (Morricone, \$9), *A Handful of Dust* (Fenton, \$10), *Casualties of War* (Morricone, \$10), *Michael Kamen: Concerto for Sax* (\$9, notched), *Hero* (Fenton, \$9, not sealed, like new). Also for sale are the following laserdiscs, postage included: *Hook* (LBX, \$20), *Battle Beyond the Stars* (\$15), *The Reincarnation of Peter Proud* (\$15), and *Memories of Hollywood* (has music from Varèse label on it, \$15).

David Schechter (PO Box 6304, Burbank CA 91510-6304) has for auction these CDs: *The Reivers*, *Link*, *Goldsmith's Suites and Themes*, *Peter the Great*, and others. Send bids or SASE for complete list.

Michael Schelle (School of Music, Butler University, 4600 Sunset Ave, Indianapolis IN 46208) has for sale 100's of soundtrack CDs, LPs (v/gex to sealed condition) & cassettes, some hard-to-find. Most items are \$4 to \$11, postage included; send SASE for list.

Michael Schramm (109 Faith St, North Tazewell VA 24630) has for sale these used CDs for \$8 ea.:

Man Who Would Be King, *A Passage to India* (Jarre), *Mountains of the Moon* (Small), *Mostly Monsters*, *Murders & Mystery* (Mancini), *Zidu & Other Themes* (Barry); For \$7 ea.: *Henry V* (Doyle), *Field of Dreams* (Horner), *Cinema Paradiso* (Morricone), *Hunt for Red October* (Poledouris), *Ticker* (Jackson); For \$4 ea.: *Around the World in 80 Days* (Goldberg, cut-out), *Love at Large* (Isham, cut-out). All CDs in mint condition; shipping is 75¢ per disc.

BOTH FOR SALE / TRADE AND WANTED

Bryan Joseph Erdy (4529 London Groveport Rd, Orient OH 43136, ph: 614-875-6251 [after 9PM]) is looking for the following CDs; prices quoted are what he's willing to pay: *King Kong Lives* (\$50), *Octopussy* (\$50), *Body Heat* (\$45), *In Harm's Way* (\$35). Will trade signed, limited edition "Tribute to Jerry Goldsmith" dinner CD and program for the above four CDs; if you're missing one of the above and still want to trade, write/call anyway. Also looking for *The Boy Who Could Fly* (\$15), *The Black Cauldron* (\$15), *Wind* (\$20), *Dawn of the Dead* (\$10), and *Superman II/III* (\$25); is willing to pay listed prices.

Sidnal Alexandra Martins (R. Com. Ferreira de Souza, 291, Jd. Colorado Cep 03386 180, São Paulo, S.P. Brazil) is looking for these CDs: *The Reivers*, *King Kong Lives*, *Greystoke*, *Link*, *Cocoon*, *Jane Eyre*. Guarantees good payment cash. Available for trade only are CDs of *Dragonslayer* and *Rose Tattoo*.

Carl Young (321 Via La Gitana, Carmel Valley CA 93924; ph: 408-659-1633) is looking for the CD of *Thunder on the Border Line* (aka *Winneton und Sein Freund Old Firehand*; Peter Thomas) and is selling some rare Italian westerns. Fans of the spaghetti western genre are welcome to call until 11PM PST; also looking for connections in Europe and Japan.

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale or trade, or LPs/CDs they are looking for, or areas they would be interested in writing others about, or any or all of the above and more. To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. Ads may not contain word "desperately" unless part of title. This is a free service, don't abuse it with gigantic lists. Talk of tape duos is generally uncool outside of rare material that cannot otherwise be purchased.

Jerry Goldsmith will conduct a concert in England on BBC Radio 2, January 15th; program 1 is all Goldsmith, program 2 features 2001 (North), *Psycho* (Herrmann), *Spirit of St. Louis* (Waxman), *All About Eve* (Newman).

For an gargantuan list of silent film music concerts, write to Tom Murray at 440 Davis Ct #1312, San Francisco CA 94111.

This is a list of concerts taking place with film music pieces in their programs. Thanks go to John Waxman for this list, as he provides the scores and parts to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* (Note: "s.o." stands for "symphony orchestra"; works being performed follow the semi-colon in the listings.)

JOHN WILLIAMS' SWANSONG

by PAUL ANDREW MacLEAN

Tuesday, August 31st, 1993, film music echoed throughout the Berkshire mountains when John Williams mounted the podium at Tanglewood for his final concert as principal conductor of the Boston Pops Orchestra. Two days before, Williams had conducted the Boston Symphony and Yo-Yo Ma in a concert of music by Elgar, Leonard Bernstein and Michael Tippett, but this night was to be a program of music by a composer of, to my mind, equal greatness: John Williams himself.

The concert opened with a charged performance of his "Olympic Fanfare," then settled into the measured yet energetic pace of "The Cowboys Overture." This was followed by lengthy suites from *JFK* (Theme, Motorcade, Arlington) and *Star Wars* (Imperial March, Princess Leia, Main and End Titles). After intermission and a brief rainstorm (fortunately my seat was in the shed), Williams conducted the triumphant "Theme from *Superman*" and excerpts from *Close Encounters*. "Devil's Dance" from *Witches of Eastwick* came

next and was a particular highlight, having been re-arranged for concert performance, making it an improvement on the film version. The frenetic excitement was calmed by "Theme from *The Accidental Tourist*," but regained before it was too late with "Adventures on Earth" from *E.T.*, bringing the program to an exhilarating close.

However, applause was so zealous that Williams came back and conducted four encores—*The Sugarland Express*, *Jaws*, *Jurassic Park* and *Raiders of the Lost Ark*. *The Sugarland Express* was specially re-arranged by Williams to feature solo flute, and was given a compellingly sensuous performance by principal flautist Marianne Gedigian. The re-scoring for flute definitely gives this piece a more sophisticated flair than it ever had with the more gritty-sounding harmonica of the original score. After the fourth encore, Williams put his hands together and leaned against them, to tell the audience it was late and he really would like to go home and sleep. The audience took pity, and he exited for the last

time. This then marked the end of the concert, and Williams' thirteen years with the Boston Pops. As such, the elation caused by hearing Williams' magnificent music live was inevitably suffused with a twinge of bitterness, as such a concert program will probably not soon be heard at Tanglewood again.

Since Mr. Williams took over as conductor of the Boston Pops in 1980, he has unquestionably altered and raised the standards of the kind of music generally associated with "pops concerts." In addition to commissioning a work from contemporary composer Sir Peter Maxwell Davies ("An Orkney Wedding with Sunrise"), Williams has significantly attuned the public's awareness to the wealth of great music which has been written for films. Film music has certainly been given a higher profile thanks to Williams' efforts with the Pops, and one wonders if such music will be as zealously championed by his successor (whoever that may be). In any case, John Williams' departure truly marks the end of an era.



by R. MIKE MURRAY

RECORDMAN PONTIFICES ON THE SET SALE AS SELLER

Recordman realized one day that quite a few of his albums were duplicates, and there were quite a few others that he just wasn't interested in keeping anymore. As he was aware of the general value of the albums, he was not disposed to release them to salivating garage sale junkies, like himself, for pennies. He had purchased albums in various set sales and auctions over the years and a certain low-wattage light bulb flashed within his vinyl-encrusted mind: "If they can do it, so can I!" (cue *Man of La Mancha*). Thus began his journey to unrealized wealth—but to a nice return, nevertheless.

Deciding What to List in a Set Sale

Let's assume you have 100 extra sound-track/cast recordings which you're willing to part with for a modest or immodest fee. You might initially consider placing a small classified ad in the back pages of *Discoveries*, *Goldmine*, or *datesay*, *FSM* (good idea, Lukas!). Classified ads are relatively inexpensive, with minimums of \$4-8. Of course, since these ads are small you will not be able to individually list each album. However, you might list one or two of the rarer ones and offer to mail the reader a complete list on request. Each publication also offers a somewhat larger "spotlight" type of ad for more money. However, most of the non-commercial set-sale ads appear in "unit" space blocks, which occupy approximately one-ninth of a *Life* magazine printed page. Prices for these unit ads currently range from \$32 (*Discoveries*) to \$49.50 (*Goldmine*).

Thus, deciding *what* you are going to list, and how much, is in direct relation-

ship to what albums you wish to sell. Having selected the 100 albums mentioned above, if you desire to list as many as possible, you will be limited to no smaller than a "unit" size ad. This size is the smallest to which a typewritten page may be effectively reduced for printing. There are, of course, some dealers who reduce the page first and then allow the publication to further reduce it, so as to allow many more "sheets" to appear in the printed ad. In Recordman's opinion, this becomes counterproductive because it then makes it very difficult even to read these multi-reduced ads, which he often skips over completely. Recordman's eyes just ain't what they used to be.

Considering the information you should supply with your ad, you may expect to effectively list 45-65 albums on one typewritten page. I continue to emphasize "typewritten" or word-processed because ads which are hand-drawn are, in many cases, unreadable upon reduction. This number of albums is probably more realistic, because many of your proposed listings may not be salable or generate much of a demand—similar to baseball card "commons," e.g. *The Sound of Music*. It doesn't mean the albums are worthless, just that it doesn't pay to advertise them in a forum such as this. Space is money. Better to list them in a mailing list you can send out on request.

In deciding what to list, you must also consider the *condition* of the record you want to advertise. Unless the record is in Very Good Plus (VG+) and up condition, or is a *rare album* in lesser condition, the odds are that it will not sell, unless you've priced it very low. List

that which has the best chance of selling. For example, *My Fair Lady* is a common album and probably won't sell unless it is an unusual pressing or still sealed. If, however, *MFL* is a DJ/Promo copy on colored vinyl (anyone ever see one?) it might even make Recordman take notice! Murray Maxim #4—the unusual sells! Someone recently said that it's easy to sell the rare records—the not so rare are a bit more difficult.

What Information to List

The actual ad list, at the minimum, should contain the album title, record label and number, mono or stereo status, the grade/condition of the record and LP cover/jacket and the requested price. Nice-to-have additional information includes artist/composer/conductor and year of release, if known. If you know the record is a reissue you should so state, and note any defect in the record or its cover. Some common defaults include "co" (cut-out album); "sc" (split album cover); "soc" (sticker on cover or label); and "woc" (writing on cover, back cover, or label). You should really list any visible defect. Note that you should list positive aspects of the album as well, e.g. "ss" (still sealed), "DJ" or "Promo" (promotional copy), or vinyl color, if other than black. DJ/Promo albums are sought after by some collectors because it is said they are of a higher quality pressing and on better vinyl.

Pricing and Record Condition

What price you seek for the record depends on its rarity, condition, and how badly you wish to sell it. The *easiest* way to list set-sale records, though perhaps not the most profitable, is to simply charge the same amount for each album or groups of albums. For example, group the albums in sections of \$5, \$10, and \$20 and up albums. In these types of ads the dealers may give a generic description of all the albums, such as, "all albums in VG+ or better." Unfortunately, this is not all that informative and the better practice is to grade each record individually. Recordman will not bid big bucks for an album which only has a generic condition listed. Be specific!

Remember, records are usually *visually* graded, unless you want to go to the extra trouble of actually "play-grading" each record—sometimes looks are deceptive. Some dealers will inform you if they have play-graded the record to de-

termine the condition. At the risk of stating the obvious, you should *not* open a sealed record to play-grade it (Recordman made me say that!). When a buyer purchases a still sealed record the risk is on him as to the record's condition. The seller is making no representation as to record condition of a "ss" album other than it is the record advertised and is in its original sealed wrapper. The majority of these albums are mini. However, certain record questions are impossible to answer when dealing with a "ss" record. Recordman provides us with a perfect example: Twenty-five-plus years ago he bought several copies of *Introducing the Beatles* on the Vee-Jay label. He has maintained all but one of these albums in a sealed condition. This particular recording has many different covers and label variations and has been extensively boot-legged over the years. Besides the cover variations, extremely high values for some individual pressings are based on the record label color and printing—which he cannot determine unless he unseals the album—which will lower its value—ah, life's little tragedies!

Nuts and Bolts

Once you've offered the record for sale at a set price, you have made a legally binding offer to the readers of your ad. Assuming you get an offer to buy the record at the stated price, you are obligated to sell it—no second thoughts! There is, however, an implicit understanding that, unless you have otherwise indicated, you are selling only *one* copy of that particular album, subject to prior sale. Thus, if you get more than one offer to buy the record, you can only sell it once, and it usually goes to the first offer, either by posted mail date or by phone. Set sales are first-come-first-served.

Since you are usually selling only one copy of an album, you *must keep accurate records* as to what, to whom (an address is always helpful), and at what price you've sold the record. You don't want to get into a position where you belatedly realize that you've sold the same record twice (the pitfalls of such a scheme, unwilling or otherwise, are aptly demonstrated in *The Producers*). You should also keep track of your expenses in selling the album, e.g. ad price, postage, packaging, insurance, etc., and the record's original cost to you.

This information becomes helpful not only in figuring your profit on the sale

but for tax purposes as well. These expenses are deductible, of course only to the extent that you also list the income from the sale on your return. Recordman does *not* hold himself out as a tax expert, but merely notes you are participating in a taxable event when you sell records for income (can you spell, "disclaimer"?). If you turn your hobby into a business—see an accountant! (C.Y.A. Recordman.)

Potential buyers vary in their approach. If you have placed your telephone number in the ad, some buyers will phone you with their order. Indeed, even if you haven't advertised your phone number, if it is listed, you still may get phone calls. Recordman will take these calls but *only* non-collect calls. There are a lot of browsers out there and many people who just want to talk records—they're all nice people, but let your conversation be at their expense. If you take orders over the phone make sure you tell the caller that you will hold the record only for a certain period of time until his check arrives. Note this hold date somewhere—if Mr. Green hasn't arrived by then, sell the record to the next offer. If you don't follow this procedure, you are going to lose sales while waiting for a check that may never come.

Some buyers will write, offer to purchase the record(s) and ask you to notify them if it is still available. If it is, you should write back, hold the record, again listing an outside date for their money to

arrive. More common is the approach where the buyer simply sends you his list for purchase and includes a check to cover the record(s), postage, and insurance fees you have indicated in the ad. If you have all his wants still in stock when the letter/check arrives, no problem. Most likely, some of his wants have already sold so you can only fill part of his order, and refund the difference when you mail the records. Sometimes, the savvy buyer will list alternatives which you may send in the event his first choice is not available.

Unless you have an established relationship with a customer (and sometimes even then), do *not* send the records until his check clears, probably 2-3 weeks. Cut the cards, friend! This delay should be understood by the buyer, but be prepared for nasty letters or phone calls about the delay for the uninitiated. Money orders are immediately negotiable, however. Cash those and send the records. Recordman suggests that if you are selling to a foreign market, you notify the buyer that you will only accept international money orders as payment, otherwise you can be in for a real hassle at the bank and also get first-hand training in the constant flux of the international market. Make sure all payments are made in U.S. funds (if selling from the U.S.). You should take note that it is virtually impossible to register or certify a foreign mailing and insurance costs are

very high, if available at all (sometimes more than the record)—make sure your foreign buyer is aware of this. You can at least get a certificate to show that you've mailed the package and put your trust in the postal gods! For those of you who deal a lot with foreign buyers, perhaps you may offer suggestions as to how you handle a claim from your buyer that he did not receive the records you sent to his country. Rip-off is international and works both ways sometimes. The currency in many countries is stronger than the U.S. and you may get amazing sales from out of the country should you so choose.

The set sale is a relatively painless, albeit time consuming method of selling records/CDs and allows you to reach the greatest potential market through the trade publications. The separate mailing list you might also prepare is cheaper initially, but the audience is much more limited unless you do massive expensive mailings. If you do have such lists, make sure you send a copy to any buyers when you send the records they've ordered through your set sale.

Finally, though perhaps just of collector historical interest now, is Recordman's advice to avoid consignment record sales unless you are dealing with a reputable nationwide auction-house. In the early 1970s, the biggest and best collector publication was a certain unnamed record magazine on the west coast. It

was a truly excellent and influential publication devoted to early rhythm & blues, doo-wop, and rock & roll. It also featured consignment/auctions in which the sellers actually sent the record to the publication. Magazine personnel would grade the records, list them for auction or set sale, take and tabulate the bids and mail out the records to the buyers. For this service, the publication received a certain percentage of the selling price which was deducted from the seller's final check. Well, for whatever reason, the magazine eventually folded and apparently several sellers heard nothing more about their records or their money.

Every now and then, letters appear in the current, unrelated collector magazines from those rightfully disgruntled sellers still trying to pursue their lost vinyl. While in business, the consignment sale idea worked well and Recordman was pleased with the results he had. Fortunately he got out early; others were not so lucky. Avoid consignment sales or, at the least, be aware of the risk.

Addendum: Thanks go to Recordman's vinyl cousin, Ken Sutak of Brooklyn NY who informs us that the soundtrack recording of "Love Theme from *The Blackboard Jungle*" (Charles Wolcott & MGM studio orchestra) appears on the LP *Movie Pop Parade* (Vol. 1), MGM E-3220. Any other recordings out there?

Mike Murray can be reached at 8555 Lamp Post Circle, Manlius NY 13104.

COLLECTOR'S CORNER by ROBERT L. SMITH

This is the second installment on audiophile soundtracks, focusing on RCA Victor Living Stereo soundtracks produced between the years 1958 and 1963. This time period roughly parallels the famed "golden age" of stereo heralded by RCA Victor's classical LSC series of recordings pressed on the now legendary "shaded dog" label. These shaded dogs, as discussed last month, are much sought after by classical collectors for their sound and pressing quality. Collectors seek specific conductors, orchestras, recording stages and engineers for the absolute stereophonic sound.

Is there a parallel in soundtracks released by RCA Victor during the same period? Yes and no. While the pressing quality remains quite superb on the soundtracks, the orchestras frequently were not recorded using the same care and expertise as the classical line. Many times the original soundtrack may have been used rather than a re-recorded studio track, also resulting in variable quality.

RCA Victor Living Stereo soundtrack recordings may be found in four numbered series: LSC (classical), LSP (popular), LSO (original cast or soundtrack) and FSO (foreign soundtracks). As discussed previously, the only true "shaded dogs" are the three volumes of *Victory at Sea* and several Mario Lanza recordings. The LSO series 1000-1100 roughly parallels the shaded dogs in time frame and includes the following recordings of interest to soundtrack collectors (Elvis and original cast recordings have been eliminated); RRS rating is at right:

<i>South Pacific</i>	LSO-1032	Rodgers/Hammerstein	3
<i>Raintree County</i>	LSO-1038	Green (highlights)	9
<i>Sayonara</i>	LSO-1041	Waxman	8
<i>Payton Place</i>	LSO-1042	Waxman	8
<i>Not So Long Ago (TV)</i>	LSO-1055	Bennett	6
<i>Exodus</i>	LSO-1058	Gold	3
<i>World of Suzie Wong</i>	LSO-1059	Duning	7
<i>Summer and Smoke</i>	LSO-1067	Bernstein	9
<i>My Geisha</i>	LSO-1070	Waxman	8
<i>Hemingway's Adventure</i>	LSO-1074	Waxman	9
<i>Sodom and Gomorrah</i>	LSO-1076	Rózsa	9

These Living Stereo recordings can be identified by the trademark "speaker" logo in a black banner across the top or simply by a variety of type styles of "Living Stereo." The second set of Living Stereo soundtracks were released in the LSP series of popular recordings and almost directly parallel the LSC series of numbers 1900-2500. These chiefly include Mancini albums and jazz-oriented scores, RRS again at right:

<i>North of Hollywood</i>	LSP-1445	North comp.	8
<i>Peter Gunn</i>	LSP-1956	Mancini	2
<i>More Peter Gunn</i>	LSP-2040	Mancini	6
<i>Impact!</i>	LSP-2042	TV anthology	6
<i>M Squad</i>	LSP-2062	Williams, etc.	7
<i>Mike Hammer</i>	LSP-2140	Kahn/Leonard	7
<i>Double Impact!</i>	LSP-2180	TV anthology	7
<i>Mr. Lucky</i>	LSP-2198	Mancini	4
<i>Jack the Ripper</i>	LSP-2199	Rugolo	7
<i>High Time</i>	LSP-2314	Mancini	7
<i>Breakfast at Tiffany's</i>	LSP-2362	Mancini	5
<i>Experiment in Terror</i>	LSP-1074	Mancini	7
<i>Hatari</i>	LSP-2559	Mancini	4

Experiment in Terror was released with two dramatically different cover versions, one depicting Lee Remick being abducted and the other showing two mannequins. The first was withdrawn and replaced by the second after stirring controversy over its explicit abduction scene. *North of Hollywood* and *Jack the Ripper* are two other top titles in this series, particularly hard to find in the stereo versions listed here.

Finally, a series of Italian soundtracks were released under the FSO series #1-6. (Given my unfamiliarity with these albums, I have deferred the RRS value but suspect all are 6 or above.)

<i>La Dolce Vita</i>	LSP-2198	Rota	
<i>Rocco and His Brothers</i>	LSP-2199	Rota	
<i>Black Tights</i>	LSP-2314	Bizet, others	
<i>Music from Italian Films</i>	LSP-2362	various	
<i>Boccaccio '70</i>	LSP-1074	Rota, Trovatioli	
<i>8 1/2</i>	LSP-2559	Rota	

By 1964, RCA had replaced the successful Living Stereo trademark with the Dynagroove logo and yet another recording and pressing

"Living Stereo Soundtracks"

process. Several fine soundtracks were released in LSO, LSP and LSC series after Living Stereo ceased, including *Ship of Fools*, *The Cardinal*, and *In Harm's Way*.

My vote for highest fidelity would have to go to the Waxman discs in the LSO series, with a sentimental nod to the only true stereo version of *Raintree County*, LSO-1038. (Entr'Acte reissued the two album set in stereo in the 1970s and later on CD in the 1980s.)

Rózsa and the Pilgrims:

Thanksgiving may be here and gone by the time you read this but I encourage you to (re-)discover Miklós Rózsa's great score to *Plymouth Adventure* (1952). Opening with a stirring overture based on a Puritan hymn, this is one of Rózsa's earliest historical epics. In its original release, the monophonic version can be found on three forms: a two disc 45 EP set coupled with *Ivanhoe* (K-179); a ten inch LP, again with *Ivanhoe* (E-179); and a rare 12 inch recording which also includes *Ivanhoe* and *Madame Bovary* (E-3507). All are the same recording on MGM records. Much easier to locate would be the spectacular digital re-recording by Elmer Bernstein on the Varèse Sarabande Rózsa anthology.

The Top 50:

To date I have received several good letters with comments and input regarding the top 50 collectible soundtracks. More than a little controversy has been stirred ranging from "your only correct entry was *The Caine Mutiny*" to "*Rhapsody of Steel* is not a commercial release" to "*Doctor Faustus* is not a domestic release." In order to validate the list, more input is needed. If you have five or more years of collecting experience and own at least half the recordings on the list, please take time to review the list (FSM #36/37) and make your comments. The floor is open another 30 days....

Bob Smith can be reached at 2641 Twin Oaks Ct #102, Decatur IL 62526.

SOUNDTRACK ALBUM ODDITIES: ADDENDA AND ERRATA

by ANDREW A. LEWANDOWSKI

This month we take a break from the regular series to give those "hunters" who have come up with "soundtrack album oddity" finds of their own to update the first three parts of this series. I am incorporating only those comments which deal with LPs since Part VI will cover content differences between LPs and CDs. So without further ado, let's dive in:

Carouael: From Jim Doherty and Max Preco comes the following. I originally wrote that the mono (Capitol W694) and stereo (SW694) versions of this album had different band sequencing. Both Jim and Max noted that the mono album contains a longer version of the "Carouel Waltz" (7:10 vs. 3:15). According to Max this is what caused the difference in the band sequencing between the two versions. Jim also notes that the mono version has no spacing between the bands on either side, thus giving the appearance of one continuous band per side.

Dual in the Sun: David Wishart of Cloud Nine Records and Jim Doherty contributed info here. Both stated that the Sound/Stage (2303, see below) album actually contains the Fiedler conducted music on the original 78 rpm album (RCA Victor DM-1083) and the Cinema (LP-8007) bootleg reissue. It also contains original music tracks and two commercial issues of songs derived from the score. One piece is heard in both its original ("Casino Dance") and concert ("Orizaba") forms next to each other on Side 1.

Earthquake: Regarding this album (MCA 2081) Jim Doherty states that he purchased the soundtrack album upon the film's release. He notes that there is a special effects cut between tracks 4b and 4c on Side 2. This has caused confusion among some collectors. The special effects track that Jim alludes to does appear in both the first and second pressings but this is not the track I referred to in my previous article. Both albums contain about 43 seconds of this "rumbling" which is actually part of the "Miles' Pool Hall" selection. The second pressing contains a track titled "Earthquake: Special Effects" and is the soundtrack for the main earthquake sequence. It runs 2:42 in length and is the last band on Side 2 of the second pressing. The effects heard in "Miles' Pool Hall" is from the scene in which Walter Matthau rides out the earthquake in a less-than-sober state.

El Cid: David Wishart sends in the following clarification as to how the untitled selection I previously mentioned came to be on the British reissue

of this album. He states that this was caused by EMI Records, who administered MGM Records at the time, deleting the final track on Side 1 from all mono pressings of the album as presumably they did not have the label information for this track. Few people were buying stereo at the time, but the stereo pressings contained the additional track titled "Pride and Sorrow." However, the albums still carried the same printed information as the mono albums. Presumably some zealous mastering engineer doctored the number of bands on the album so that the number of tracks corresponded to the label information he was given.

Lawrance of Arabia: Jim Doherty writes in that he has a copy of the Colpix mono boxed edition (LE 1000) which features alternate and longer recordings of the "Overture" and "Voices of the Guns" than are found on his copies of the later stereo reissues. Colpix LE/LES-1000 and Colpix CP/SCP-514 represent the first pressing of this album and contain longer versions of the "Overture" (4:26 vs. 4:14) and "The Voice of the Guns" (2:05 vs. 1:58) than are found on the second pressing. Both of the cuts on the second pressing are slightly different than the first pressing recordings. All subsequent reissues copy the second pressing.

Raintree County: I must apologize to readers for an inexcusable blunder on my part. In Part IIIC I stated that this album was originally released as a single LP (RCA LOC-1038) and a double LP set (RCA LOC-6000), both of which were pressed in mono only. Any collector worth his salt knows that there was also a stereo version of the single disc album (RCA LSO-1038). So much for trying to be perfect.

Tha Ten Commandments: Another tidbit from Jim Doherty. He writes that besides being a new studio recording, the stereo LP (DOT 25054) of this classic Elmer Bernstein score contains new arrangements of some of the cuts. He cites that the "Main Title" ends differently and that the cue "The Ten Commandments" eliminates some very climactic segments.

That completes this round of unusual finds. I encourage readers to forward any oddities you may come across either to Lukas or myself so we can get this information out to our fellow collectors. (I can be reached at 1910 Murray Ave, South Plainfield NJ 07080-4713.) Next month begins Part IV of our series, "Variations on Record Albums by Country."

THESE BOOTS WERE MADE FOR HAWKIN': PART III—ROGUE'S GALLERY

by BILL BOEHLKE

Continuing our review of bootleg soundtrack LPs, here's a round-up of various labels and their illegitimate offspring. To begin, "Sound/Stage Recordings" apparently released eight titles, but for the life of me I can only account for five:

Vertigo (2301). Green front cover with wavy "vertigo" lines. Back cover has photo and short account of the film and score. Herrmann's music from original Mercury LP.

Dual in the Sun (2302). Front cover is a lobby card illustration. Music is the complete 16 tracks from the 78 rpm four-disc set. Back cover says "First time on LP," which may have been actually true, depending on when the Cinema Records edition appeared.

Raintree County (2-2304). The only 2LP boot released, a fold-out set exactly duplicating the music from the original Johnny Green RCA 2LP edition. Front cover illustration by William Stout, here signed "W. Yumm." Box at bottom

on back cover proudly states how the label is dedicated to the best in scores and stage productions, with great care taken to preserve the dignity in the material, recorded at 15 ips in Dolby, etc.

Marnia (2306). Red front cover with color painting by Stout. First released with red vinyl, later with black vinyl. Complete Herrmann score with tracks in sequence.

Film World of Miklós Rózsa (2308). Nice color front cover by Stout of Sabu on an elephant. Contains *Jungle Book* on side 1, taken from original RCA 78 rpm set. Side 2 has *Strange Love of Martha Ivers* (vocal), *Crisis*, and *Green Fire* (vocal). "Studio under direction of Dr. Miklós Rózsa" on back cover.

"C.I.F." (Classic International Film Music) boot several titles, all but two film musicals. Those two:

Proud Rebel (1001). Jerome Moross score, mostly complete. Small box on back cover says: "This album was produced ex-

pressly for members of the Classic International Film Music Society and is not intended for commercial purposes." Also "Recorded in Europe." Later done as a complete CD by Screen Archives. Mono.

Imagaa (1002). Taken from the John Williams non-commercial Hemdale LP, which was released in 1972. Original version had just a graphic on the front cover. Boot has photos on front and back, along with track titles. Stereo.

"Temple" released a couple of popular titles:

Coogan's Bluff/Ganeral with the Cockeyed I.D. (TLP-2001). Actually a real mixed bag collection of stuff. Side 1 has seven tracks from *Coogan's Bluff* by Schiffrin, along with the score from *General* by Goldsmith. Side 2 has 12 tracks from *The Big Country* (Moross) not on the original LP, and the main title of *The Cowboys* (Williams) taken from the film track.

David and Bathsheba/A Child

Is Born (TLP-2002). Side 1 is *David* from Alfred Newman, side 2 is *Child* by Herrmann which was a TV production.

"Premiere Records" also did a couple of interesting titles:

A Double Life/Tha Bandit of Sherwood Forest (PR-1201). *Life* by Rózsa, *Bandit* by Friedhofer. Also has Rózsa's "New England Symphonette" from *Time Out of Mind* and "Nocturne" from *Raksin's Force of Evil*. Back cover says "Performed by the Premiere Radio Symphony Orchestra." Mono, music sources unknown.

Wallas Reisas Kane/Symphony No. 1 (PR-1202). *Kane* is from original live radio broadcast of July 3, 1949. "Symphony" by Moross is from radio broadcast of November 19, 1944. Blank back cover.

To Be Continued...

Bill Boehlke can be reached at 1301 Harbor Ave SW #112, Seattle WA 98116. He just reports 'em, folks.



DUAL IN THE SUN



Q: Did John Williams score the "Mr. DNA" sequence from Jurassic Park? -ST

A: Yes, it almost made it to the album, too.

Q: How did music from The Outer Limits end up on The Fugitive? While watching the final hour of The Fugitive television series, recently shown on NBC, I heard distinctive trills in the score that I was sure were from The Outer Limits. Yet, the final credits included only one "Peter Rugolo" for the music. The next day, I came across a regular episode of The Fugitive on Arts & Entertainment cable network and heard in the score extended quotations from the Outer Limits episode "The Man Who Was Never Born" (at least two cues from track 6 on the GNP/Crescendo CD). Does the book A&E advertise address the music for the series, and if so, how is this issue treated? -CH

A: When The Fugitive started, Pete Rugolo wrote the theme and a library of incidental cues (recorded overseas) to be used throughout the series, a common practice of the time. However, his music was not enough to cover all the dramatic situations of the series, so during the show's first three seasons it was supplemented with library music licensed by QM Productions from the CBS music library (Twilight Zone, etc.). For the show's fourth season, the Rugolo music was supplemented by Dominic Frontiere cues from Stoney Burke and, yes, The Outer Limits, licensed for that purpose. If the book A&E mentions a new Fugitive companion I recently saw at Waldenbooks, it has it around a page on this.

Q: On the Cliffhanger CD, Trevor Jones is credited as having scored Excalibur. If this is true then how much music did he compose for Excalibur and what other music was used in the film as well? I was under the impression that the score was reworked classical and new compositions like Carmina Burana. -JMc

A: You're sort of right. Four main classical pieces were used throughout the film, the first three by Richard Wagner, the last one by Carl Orff: "Siegfried's Death and Funeral March" from Twilight of the Gods (used as the theme for Arthur and the sword Excalibur), the "Prelude" from Tristan and Isolde (used for love scenes of Lancelot and Guinevere), the "Prelude" from Parsifal (used for scene when Percival discovers the Holy Grail), and "O Fortuna" from Carmina Burana (used for Arthur and the Knights riding around and fighting and stuff). Trevor Jones wrote the incidental and source cues used to patch together the above and add more subtle underscoring—estimates on the length of his contribution range from 20 to 40 minutes. (Thanks go to Paul MacLean for help with this one.)

Q: Who did the theme and score to the old Hanna-Barbera cartoon Jonny Quest, and is any of it (especially the theme) available on CD? -ST

A: Composer is Hoyt Curtin, Hanna-Barbera's regular composer for the last three decades (see interview, FSM #25); the theme can be found on the TeeVee Toons compilation "Television's Greatest Hits Vol. 2."

Q: What information is there on David Buttolph who scored Wake Island (1942)? -ST

A: The late Buttolph worked as music director at 20th Century Fox from 1935 to 1941, doing patchwork scores with composers like David Raksin and Cyril Mockridge. He continued to work at studios like Fox, MGM, and Warner Bros. through the '40s and '50s; some of his best-known credits include Rope (1948, Hitchcock), The Enforcer (1951, starring Bogart), and House of Wax (1953). (Information from Randall Larson's *Musique Fantastique* and the Lone Eagle Film Composers Guide.)

Q: What happened to that Oscar-nominated documentary on Bernard Herrmann? Does it ever get shown anymore? -AH

A: The producers of the hour long *Music from the Movies: Bernard Herrmann* completed a second documentary, this one on Japanese composer Toru Takemitsu, and negotiations are pending (and pending and pending) for possible video releases and TV showings.

Q: When RCA started to issue the Classic Film Scores series on CD, the first disc was a re-issue of The Sea Hawk album featuring some re-edited suites and never before released music. Liner notes by Charles Gerhardt stated that all future volumes would feature additional unreleased tracks, but RCA apparently scrapped these plans and instead re-issued the albums

without any changes. My question is three-fold: (1) What pinhead made the decision to scrap Gerhardt's plans? (2) Does anyone know what that unreleased music consisted of? (3) Is there any chance of us ever getting to hear those unreleased cues? -GT

A: Gerhardt did indeed re-work 12 of the Classic Film Scores albums (everything except *Gone with the Wind* and *Star Wars/Close Encounters*) with unreleased music for release. However, after *The Sea Hawk*, RCA decided that it was wiser to issue the original versions of the albums and focus on the discs' "Dolby Surround" sound quality rather than extra music. (Reportedly, RCA did this because of complications with licenses caused by adding music.) Just how much music remains unreleased is difficult to say, but in some cases the extra music is the difference between a 12 minute suite that was recorded and an 8 minute suite that it was cut down to for release. (It should be noted that the 14th LP/CD, the sampler of previously released music from the series entitled "The Spectacular World of Classic Film Scores," did contain five previously unreleased tracks that didn't make it to the first 13 albums.) Right now, the fate of the additional music rests with the RCA record gods. (A good article on the Classic Film Scores series recently ran in issue 13 of *Legend*, the Goldsmith Society's publication; one is planned for an upcoming FSM.) Incidentally, one reader over the months wondered about the availability on CD of the themes to *Peyton Place* (1957) and *Wuthering Heights* (1939); the former is one of the five extra tracks on the *Spectacular World of...* disc, and the latter is on the *Captain from Castile: Classic Film Scores of Alfred Newman* disc.

GOLDSMITH STUFF

Q: Is *Masters Film Music's* The Boys from Brazil CD (SRS 2001, out-of-print) the same as the Japanese CD release on A&M (PCCX 10295)? -DM

A: Yes, the CDs have the same music.

Q: Is the *Hosiers* album entirely electronic? -ST

A: No. Goldsmith recorded orchestral tracks in Hungary and then did synth overdubs back in the U.S. (For those who don't know, the score is available on CD only under the title "Best Shot" from England's That's Entertainment Records, TER 1141.)

Q: I have a bootleg *Omen* CD (Goldsmith) mastered from an LP. Do you think it is worth anything? The sound quality is terrible, all ticks and pops. The label is Tarantula Records from Germany. -JMc

A: Let's see, what would Recordman say? The *Omen* has since been issued as a legitimate CD from Varèse Sarabande with vastly superior sound, so Musicman would take that CD over the boot any day. Then again, the boot is probably the harder disc to find nowadays, so Recordman might want that one, despite its inferiority. I think value is in the eye (ear?) of the beholder in this case. Some other Tarantula pressings off of LPs, like *Greystoke* and *The Final Countdown* by John Scott, are quite sought after, being the only available CDs those scores. The German label "Tsunami," with which Tarantula denies any involvement, recently bootlegged CDs of *Lilies of the Field* (Goldsmith) and *James Dean* (Rosenman/Tiomkin) off of records, so collectors will have to decide if they want to invest in those inferior issues; they're worth nothing if legit CDs come out, but worth a lot if they don't.

Q: What films were represented on the Jerry Goldsmith Suites and Themes CD releases by Masters Film Music (SRS 2003) and Deram (820 757-2)? -DM

A: *Blue Max Suite* (16 min.), *Television Suite* (from Uncle, Dr. Kildare, Room 222, The Waltons, Barnaby Jones), *Masada*, *Gremlins*, *Motion Picture Suite* (Sand Pebbles, Chinatown, Patch of Blue, Poltergeist, Papillon, Wind & Lion), *Generals Suite* (MacArthur/Patton), *Lionheart*. Both editions of this CD are now out of print.

Q: Did Jerry Goldsmith write any episode scores for The Waltons? -ST

A: According to Doug Fake, he scored eight shows.

VARÈSE SARABANDE STUFF

Q: Just what is the logo of Varèse Sarabande? It looks like the Wicker Man or something... -AH

A: Major let-down: it's nothing more than an ink blot.

Q: What determines how widely available a Varèse release will be? For example, I can find *Fire in the Sky* everywhere, even though the film was not a big hit, but can rarely find the *Young Lady* volumes. -BM

A: It has to do with how many units various record chains order. *Fire in the Sky* was definitely not a big hit, but there was a fair amount of promotion for it, and so record stores tended to order many copies of it. (Consequently, perhaps a smaller amount of *Young Lady* CDs sold out while greater numbers of *Fire in the Sky* just sat around.) Overall, new films get more attention than TV shows and old films, so their CDs get more orders and therefore more distribution.

Another Varèse-related question received had to do with the fact that there are no track titles on the recent *Johnny Guitar* CD (or the original Citadel LP, for that matter). According to Varèse, this is because no documentation could be found as to what Victor Young's original cue titles were. Bummer. Sorry, Todd.

DOES IT EXIST

Here's where I do a round-up of the availability of various scores that people have asked about: *The Saint* (Dominic Frontiere, never released), *The Fugitive* (TV, Peter Rugolo, never released), *Shanks* (Alex North, 1974, never released), *Sleuth* (John Addison, 1973, Columbia LP only, S-32154).

NO, YOU CAN'T GET THE SCORES

Many readers continue to ask where they can get actual film scores and parts, outside of piano reductions and commercial band or orchestra arrangements, and the answer continues to be, you can't. If you are a representative of an orchestra or record company, film scores and parts from a wide variety of films can be rented for performance from John Waxman (fax: 203-227-5715), but if you are just a collector or scholar, don't bug him. (I mean it!) A number of libraries have film scores available for study, such as USC and UCLA in Los Angeles, but not for sale or anything. Two organizations working on directories of film score collections at locations such as the above are *The Society for the Preservation of Film Music* (PO Box 93536, Hollywood CA 90093-0536, ph: 818-248-5775) and *The International Film Music Society* (112 Harvard Ave, Suite 223, Claremont CA 91711). If you are interested in seeing certain scores for academic work, they can probably help—the SPFM completed a preliminary directory last year.

CORRECTIONS / UPDATES / OY, VEY

Continuing to compile and correct information, here are some of the latest reader submitted notes: Last month in the reader ads, I doubted the existence of a CD to *The Lighthorsemen* (Mario Milloy); foolish me, it exists on Australia's IMI label, 1009 (1991), thanks go to Michel Hafner for the E-mail... The exact title of the nursery rhyme song in *The Birds* sang by the schoolchildren is "Risseldy, Rosseldy" (or "Risseldy, Rosseldy"); it was based on a Kentucky folk song in the public domain, so the cue sheet credit reads "traditional - adaptation and lyrics by Evan Hunter." Publisher was MCA (Universal), thanks go to Warren Sheik for the info... A recording of Elmer Bernstein's National Geographic theme can be found on a BMG CD called "Public Television's Greatest Hits" (info from Steven Russ)... Regarding the *Wagon Train* LP, the mono edition lists composer names, whereas the stereo edition for some reason doesn't; Moross' theme was the series' third (info from Ken Sutak)... I screwed up some track listings in my review of the new Don Black Songbook CD last month. "This Way Mary" and "Wish Now Was Then" are from *Mary, Queen of Scots*, not *Robin and Marian*, and the Quincy Jones song is "On Days Like These," not "Curiouser and Curiouser" which is a Barry song. Lots more anal-retentive trivia next month!

This Month's Secret Captain Crunch Initial Code:

AH: Arthur Haupt, Arlington, VA
CH: Constantine Hannahar, Arlington, VA
BM: Brian McVickar, Chapel Hill, NC
DM: Dennis Michos, Genoa, Italy
IM: Really Bored, Help, ME
JMc: Joseph McDonnell III, New Orleans, LA
JMz: Jeremy Moniz, Casper, WY
GT: Gary Teetzel, Los Angeles, CA
ST: Stephen Taylor, Mt. Prospect, IL
Send your questions in today! (See address, p. 1.)

ONCE, A MOVIE STUDIO CHANGED THE NOW, A RECORD LABEL MAKES

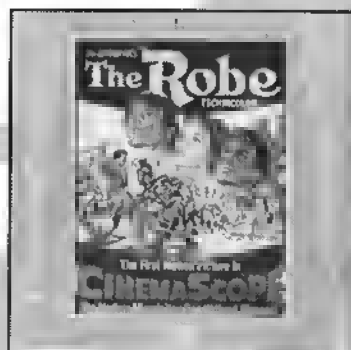
THE TWENTIETH CENTURY FOX CLASSIC SOUNDTRACK SERIES

Twentieth Century Fox Film Scores is proud to present the first in a series of classic film scores, all digitally remastered from original film elements, with packaging that features extensive liner notes plus original artwork and photos for an unprecedented state-of-the-art collector's series.

LAURA/JANE EYRE

LAURA Composed by DAVID RAKSIN,
Conducted by ALFRED NEWMAN
JANE EYRE Composed and Conducted
by BERNARD HERRMANN

Two of Fox's best-loved dramas
from the 1940s. A monaural release.



THE ROBE

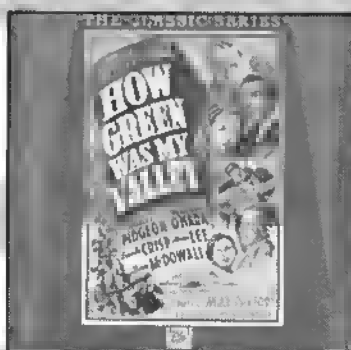
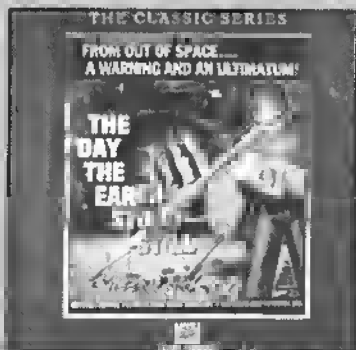
Composed and Conducted by
ALFRED NEWMAN

The famed 1953 religious
epic, the first film released in
CinemaScope. Remixed for the
first time ever in stereo.

THE DAY THE EARTH STOOD STILL

Composed by BERNARD HERRMANN
Conducted by BERNARD HERRMANN,
LIONEL NEWMAN and ALFRED NEWMAN

Herrmann's moody score,
featuring the otherworldly sounds
of the Theremin, still stands as a
science fiction genre milestone.



HOW GREEN WAS MY VALLEY

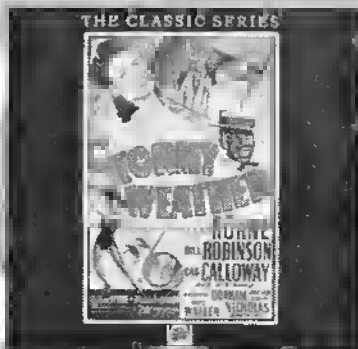
Composed and Conducted by
ALFRED NEWMAN

The complete, original tracks
remixed to stereo for the first time
from nitrate optical masters.

STORMY WEATHER

Composers: Various
Conducted by EMIL NEWMAN
and ALFRED NEWMAN

Features classic instrumentals
and songs by Lena Horne,
Bill Robinson, Fats Waller,
Cab Calloway and more, many
available for the first time ever.



STAR!

Arranged and Conducted by
LENNIE HAYTON

The classic 1968 Julie Andrews
musical, featuring songs written by
George and Ira Gershwin, Cole Porter,
Kurt Weill, and Noel Coward.